



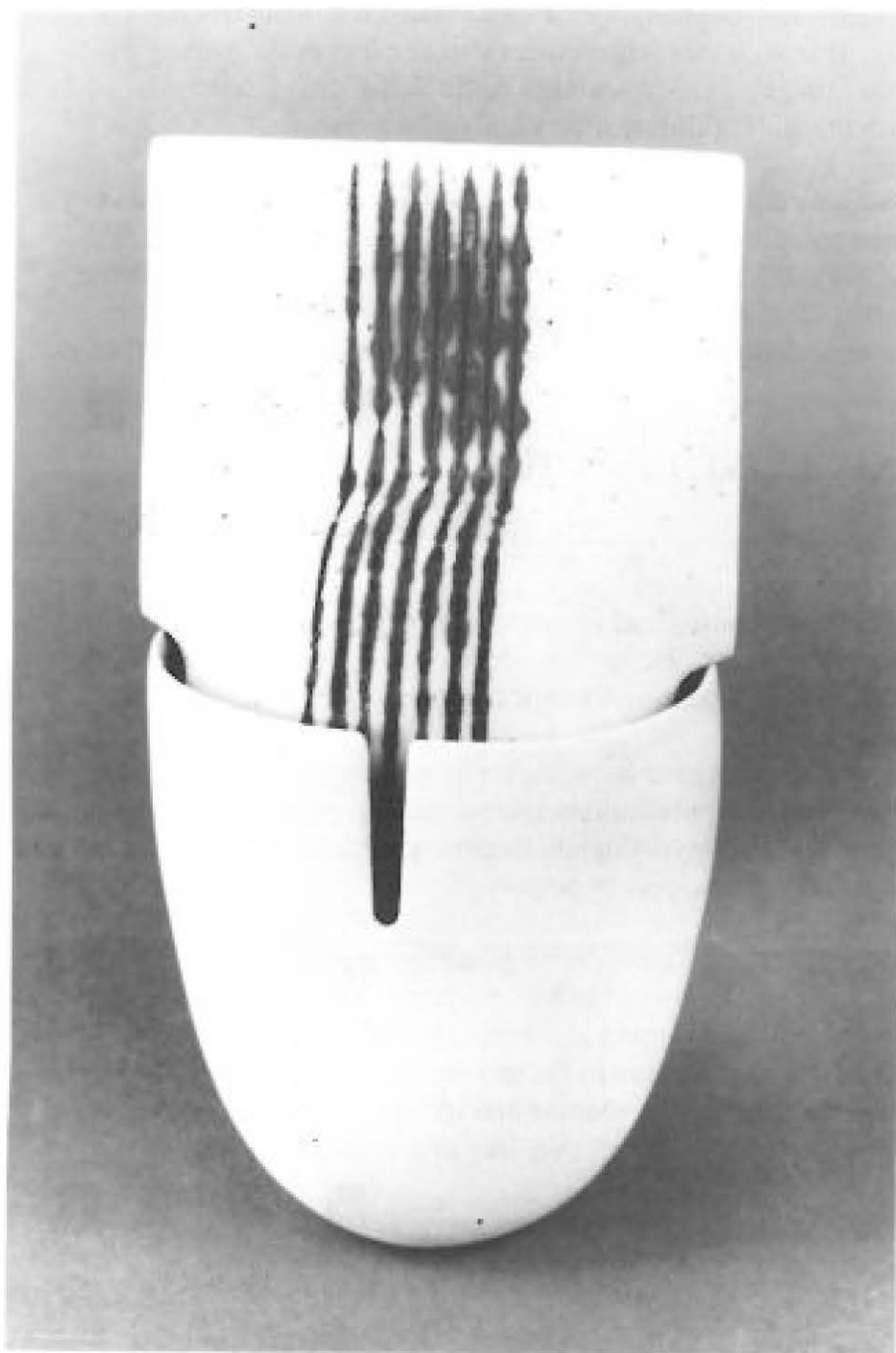
Potters Guild of British Columbia

1359 Cartwright St., Granville Island
Vancouver, B.C. V6H 3R7
(604) 683-9623

NEWSLETTER

SEPTEMBER 1994

ISSN 6319 812X



A Ruth Duckworth piece.....Untitled

WHAT'S INSIDE ...

*From The President
Around The Province
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"Un" Classifieds...
Workshops*

Potters Guild of B.C. Newsletter

■ ■ ■ ■ FROM THE PRESIDENT

- TAM IRVING

On behalf of all associated with the gallery and guild, I would like to express our sincere appreciation for the hard work and success of Coralie Triance, our gallery administrator for the last several years, in her efforts to bring B.C.'s contemporary ceramics to the public. Coralie has been involved with the Gallery of B.C. Ceramics since it moved to Granville Island August 1985, and she became manager in June 1988. Along with the valued services of Janet Kidnie, she has worked diligently with the ever changing staff and board members to keep the gallery and guild growing smoothly. It is with this achievement that she leaves the gallery as manager but may continue on a consulting basis. We wish her continued success in her endeavours and long friendship with the staff, guild members and customers.

The guild has accomplished its re-structuring as outlined in the "Investment In Clay" business plan. The changes have been controversial and painful for some but I know that we can now set the difficulties behind and move forward in a new spirit of co-operation. A hearty welcome to our new Executive Director, Jan Krueger, and gallery manager, Jane Matthews. Both have assured us they look forward to the new challenges and meeting as many members as possible.



MEET NEW GALLERY EXECUTIVE DIRECTOR -

JAN KRUEGER

Jan's career background is in facilitating and implementing organizational change and as an independent contractor for many years. He has also developed expertise in sales and community relations through previous employment with major corporations in B.C.

To his creative credit, his works in stained glass have been shown as far away as Scotland. He has also written for both academic and popular publications and pursues an active interest in ceramics with a fascination for mythology, and mythological themes, particularly those of ancient and indigenous cultures, as a decorative aspect of pottery.

About the Guild and Gallery, Jan says "This is the most exciting and interesting challenge that I've been confronted with in many years. I look forward to being a part of the Guild and contributing to its future development. With the support and assistance of all members, the Guild will be the best and most successful organization in the province. I'm looking forward to meeting as many members as possible in the next few months and to learn as much as possible about their aspirations and desires for the Guild's future." (We like that enthusiasm, Jan!)



MEET NEW GALLERY MANAGER -

JANE MATTHEWS

Jane comes to the Guild from the Museum of Anthropology where she has worked in various capacities since 1988. Most recently she has acted as manager of the Museum Shop. She has special training in innovative marketing techniques, volunteer and staffing issues and business planning. Jane has also helped the Canadian Craft Museum with Gallery openings and fundraising activities. She promises us a personal statement about her interests in the next newsletter.

"CHANGES AND CHALLENGES"

-Jan Kidnie

The Board of the Guild sent a package to the membership in June entitled "Investment in Clay". In it were outlined plans for restructuring of the administration of both the Guild and Gallery of B.C. Ceramics. A number of members felt sufficient concern about these planned changes to write letters or contact the Board members directly. Although some were very concerned about the changes themselves, e.g., the need for a full-time executive director, and the implied change in Gallery Manager because of the redefining of that position, many members were more upset about the process of how these changes took place. Kersti Krug responded to these concerns on behalf of the Board with a lengthy letter explaining the Board's position on the changes.

The Guild has had a history of changes, the most recent major one being the creation of the Gallery and an office in August, 1985. That was a gamble, to be sure, and the Gallery's success is a credit to the staff and participating Guild members who have worked hard to ensure its survival. It was originally established, not as a funding source for other Guild programs, but as an educational showplace for the best of B.C. ceramics. It has carried out that mandate, holding its own in recent economic hard times, as well as contributing annually close to \$4,000 on average to the Guild's cash flow needs.

This latest change has been challenged by a number of Guild members, not so much because we are against change for its own sake, but because "Investment in Clay" called itself a business plan, without including any projected figures of financial accounts or cash flows. This apparent lack of an important exercise in the development of any business plan made us very nervous. As well, we were concerned about the Board's decision to go ahead with the changes, with no preliminary consultation with existing staff or membership before producing "Investment in Clay". We believe that the changes will in fact substantially alter the Guild and how it has functioned in the past, as a 'grass roots' organization, and concerns about the implications for both the Gallery and Guild's survival grew, with an information meeting being called for and held on August 3rd. A total of 32 people attended the meeting, including 11 Board members.

On behalf of the Board, Joe Nagel presented on an overhead the computer-generated financial scenarios that were developed towards the business plan for the Gallery. It was indicated that these scenarios had been presented to the credit union to obtain the \$20,000 line-of-credit, and that it is quite normal for retail outlets to rely on lines-of-credit to sustain them

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LETTERS TO THE EDITOR



through periods of low cash flow. The available money will be used, partly to cover Coralie's severance package, and partly to eventually upgrade both the physical space and the computer system in the Gallery. The Board also acknowledged that at an annual sales level of about \$230,000 the commission rate would be considered for a potential to return in 5% increments to 60 %.

The concerns of the part-time Gallery staff about lack of communication were expressed, and questions raised about staff commission for these individuals as well. It was suggested that changes to the nature of the Gallery would be minimal, but that sales would have to increase substantially, by at least 20%. Questions were raised that, with the need to increase sales, work that sells better would be promoted ahead of work that doesn't sell as well, thereby destroying an important role of the Gallery, to promote all work equally. Although not raised at the meeting due to limit of time, there is also concern about payment priorities in the event of Gallery financial difficulties; i.e., that artists would receive payment for work sold before interest on any loans were paid, and it is also felt that a clarification needs to be made regarding the artists' ability to retrieve their unsold work in the event of the worst scenario, the forced closing of the Gallery.

Since that meeting, Roberta Bisaro, an independent financial advisor, has, on our behalf, prepared financial projections for 1994 and 1995, and indications are that to cover costs of increased salaries alone in 1995, Gallery sales will have to reach \$205,000.

There is no doubt that there is need for better communication between the Guild Board and the membership. The Potters' Guild of B.C. is an organization of individuals who do believe that it is their organization, not without service to a broader public, but primarily to serve Guild members, in many different ways. To make such substantial changes to this organization of potters and ceramic artists requires the input and support from the membership to make it work.

"On Organizational Change, Openness, and Risk"

-Kersti Krug, Director, Potters Guild

This is about the intersections of organizational tradition and change, open and closed decision-making, risk and certainty. This summer the Board of the Potters' Guild

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Potters Guild of B.C. Newsletter



CALGARY POTTERY SHOP SEEKS B.C. POTTERS...

The Croft, a well established business in Calgary for 20 years, is buying and consigning functional and decorative pottery from new suppliers. If interested, send photos and resume or call: Rob Mabey, **The Croft**, at (403) 245-1212.1509 - 8St. S.W., Calgary, Alberta T2R 1C1...



TOZAN SOCIETY MEETING...

The next meeting is September 17th at 11:00am in the boardroom at Sealand Market, located just off Zorkin Road, beside Departure Bay Ferry Terminal. This will be an important meeting to formulate plans.

If you wish to purchase any brick, kiln shelves or ware carts, contact Terry at Crane Canada, 931-2424.

You must be a member of the **Tozan Society** to use the Tozan kiln. To become a member send cheque for \$10 and membership info to address above. Include name, address, postal code and phone.c/o M. or L. Beardsley, 110210A Chemainus Rd, Ladysmith, B.C. V0R 2E0, (604-245-4867...



POTTERS OF THE OKANAGAN VALLEY!

Nine potters of the Okanagan Valley will present "**A Taste Of Clay**".

A show of clay creations by Anita DelOng, Peter Flanagan, Jack Forbes, Elaine Hughes-Games, B.J. Jassman, Bob Kingsmill, Des and Peg Loan, and Gillian Paynter will take place Thanksgiving weekend, October 7th and 8th at the First United Church Hall, 721 Bernard Avenue, Kelowna, B.C.

Works ranges from functional to fantastic, from Raku to Porcelain. In keeping with attributes of the Okanagan Region, some pieces will depict or enhance the presentation of the area's world class fruit and wine.



The public is welcome Friday from Noon to 9 PM and Saturday 10 AM TO 5 PM and works will be offered for sale. All artists will be present during show hours. For more information contact Elaine Hughes-Games, 3455 McTaggart Rd., Westbank, B.C. V4T 1H6. Studio phone: (604) 768-3722 or (604)768-4720.



THE NORTH-WEST CERAMICS FOUNDATION AWARDS JUMP START SCHOLARSHIP

Congratulations! to Julia Maika of Burnaby - awarded **The Jump Start Scholarship** of \$1,000.00. The scholarship will assist her studies at Emily Carr College of Art and Design, where she has been accepted as a third-year student in the Ceramic Department.

For the past two years Julia has attended the Malaspina University College, and has completed the core programme of FineArts University Transfer. Although she has worked in other media, she has chosen to concentrate on clay which she calls "the most natural medium for me to work with".

At Emily Carr she will be focusing on the plate as a painting surface and as a basis for bas-relief work. As well, she will be exploring large-vessel forms and low-fire clays and glazes.

We wish Julia much success in her endeavours and look forward to awarding the same scholarship next year. If you would like any further information about The Jump Start Scholarship please leave your name and number at the Guild office, and I will contact you.

[- Carol E. Mayer, President, NWCF]

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RITUAL OPENINGS

By Keith Rice-Jones



With these new pieces I'm continuing my interest in the idea of ritual. The containers wait for or contain some revered and special artifact: the act of opening, an event. The mirror doors to be opened, hint at the privilege of reflection: the self revealed. The obelisk sentinel stands witness.

If I think about it, the roots of my work lie in my childhood. I built model Inca temples in the garden and goaded red and black ants into combat arena. I loved all the badges, the campfire rituals and backwoods constructions that canny scouts could make. I remember the castles and ornate country houses on family trips. Some of these tabernacle boxes are direct references to Victorian buildings seen afresh this spring in my home town, Birmingham.

I trained originally at Loughborough College in England, completing a B. Ed at UBC. I "discovered" clay at teachers in-service and it "changed my life", as they say. I went on to complete a Master's degree at Western Washington and struggled along in rudimentary basement studios with borrowed kiln facilities for years. A far cry from the present custom built studio "Wildrice" I share with my wife.

TECHNICAL NOTES:

I fire at cone 10 (1280°C) in a 27 cu. ft. gas kiln. There's a real discipline in doing large slab pieces at this temperature when the pots seem to glow with their own heat, on the point of going soft. You have to accept the large shrinkage and know that the fire will find any structural flaw. The body I mostly use is IMMCO Sculpture Mix. It's heavily grogged which helps even drying and wetting down and I like the coarse stoney nature of the scraped surfaces with oxides. I work with very stiff slabs and use a 10:1 Darvan/ water mix for a "sticky" local softening of scratched areas to be joined. The trick seems to be being patient enough (several pieces on the go) to wrap the piece and give wet joined areas time to even out. I use only 2 or 3 glazes in conjunction with slips and oxides. The gold lustre goes on in a 3rd firing over glazed areas.

UN-CLASSIFIED



USED EQUIPMENT WANTED!

Novice in Nanaimo looking for an electric wheel and a medium or larger electric kiln (preferably good for cone 10 range) Call Gari in Nanaimo at 751-0860 or Bonnie in Vancouver 738-2267.

CALLING ALL GRADUATES!

...of Vancouver School Of Art/ Emily Carr College Of Art & Design. The new executive is interested in updating the mailing list of graduates. Write or telephone and let us know your current address.

VSA/ECCADA Alumni Society, 1399 Johnston Street, Vancouver, B.C. V6H 3R9. Call (604) 844-3809.

TO WHOM IT MAY CONCERN...

We are searching for high quality, reliable, functional, stoneware potters. If there should be any interest, please contact Andrea Gehry at the Sylvan Shop, 3080 Edgemont Blvd. North Vancouver, B.C. V7R 2N4 at 986-4863.



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RUTH DUCKWORTH COMES TO TOWN

We are delighted that Ruth Duckworth will be giving an evening slide lecture October 14th and one day workshop October 15th. Please note that the announced dates in the June/July newsletter were incorrect. The event is co-sponsored by the Emily Carr Institute of Art And Design, The U.B.C. Museum of Anthropology and the Potter's Guild of B.C. Don't miss this rare opportunity to meet an artist with an international reputation.

While she is often associated with small sensuous porcelain forms, Ruth is also a master of scale and has helped redefine her medium with large scale ceramic murals and free standing sculpture. Born in Germany in 1919, she fled the specter of Nazism in the 30's and moved to England where she began her training and career as an artist. In 1960 she emigrated to the United States where she has earned a reputation as one of that nations leading ceramists. Writing in the Chicago Times (Thursday, Sep. 17, 1992) Bill Mahin describes her living arrangements:

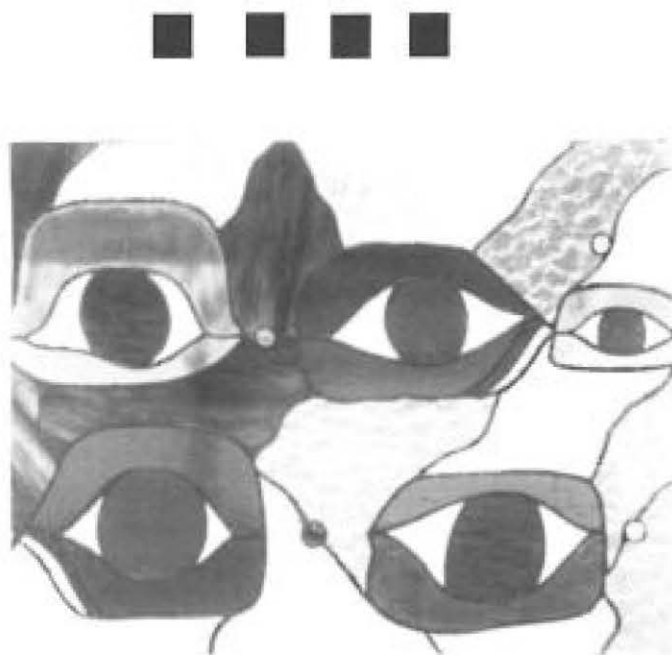
"She works in a former pickle factory in Ravenswood. Her studio is on the ground floor. It is a huge space - from across the room the two large kilns look like squat microwave ovens. Hundreds of her pieces in various stages of completion are lying about.

The diversity is striking: enormous, pod shaped pieces five and six feet high are intermingled with fragile-looking, inches-high constructions of unglazed porcelain so thin that they radiate with their own internal light. Everything is covered with a fine layer of clay dust, which somehow adds to the effect.

Duckworth lives in on the second floor. Other than a 30-foot square cutout section of flooring that provides her with a different perspective on works in progress in the studio below, the second floor is a testament to the harmonious use of living space.

The kitchen is large and open. Duckworth, of course, made the floor tiles, as well as the plates, bowls, cups and vases. Elsewhere the floors are industrial wood beams, dark and highly polished. Off to one side, under a narrow skylight that runs the length of the building, is a platform holding a sofa, some of her smaller pieces, and a number of enormous plants. The pots, which Duckworth made, are exquisite. The several large pieces of sculpture, which are set here and there about the room, enhance rather than minimize the space.

There is also room for a small gallery of her work over the years on this floor. It is here, in this glorious second-floor space, away from the clutter in the studio below, that the essential rightness of Ruth Duckworth's work becomes apparent, the realization that in each of her pieces the integration of idea, material and execution is total, rich, and complete."



A sample stained glass piece by the Guild new Executive Director, Jan Krueger.

(Continued from Page 3)

structure. On July 5th, I wrote a letter to Guild members in response to their specific concerns about content and process. I thought it worth sharing the gist of that letter with the rest of the membership. Although other Board members told me that they found my original letter a useful summary, they are my personal perspectives and not "official".

To acquaint you with the biases I bring to my perspective, I'll introduce myself. I am not a potter, although in my youth I made a rather striking life-sized clay head which I painted black with India ink and now wears my "Meet the Press - NBC News" cap (a leftover from the Bill & Boris show). Always the closet artist, I have never found the courage to give up salaried jobs. Fortunately, most of those jobs have related to the arts, and I can at least enjoy the company of those whose bravery (and talent) is greater than my own. Currently director of communications at the Museum of Anthropology at UBC, I also teach arts administration and not-for-profit marketing. This year, I have taken a leave of absence (and my senses) to pursue a PhD in organizational change, postmodernism, and feminist theory. I am producing my dissertation in hypermedia—which is as close to art as I'll get for a while.

Since about 1992, the Guild's Board had become increasingly nervous about our financial affairs. During the 1980s, the Guild had been raising a little bit more money than it was spending each year so that small surpluses were accumulating a comfortable reserve in various interest-bearing accounts. At the beginning of the 90's, the trend shifted ever so subtly. At the same time as earnings were decreasing, spending was increasing, driven primarily by salary increases. The two lines crossed and we began accessing the built-up reserve. It became clear that, unless something significant changed, we would soon be broke. Having no control over the external environment, with staff advice, we turned to the organization itself.

First we did the logical and fun things. We raised the Gallery's profile with new signage and promotional events; launched The North-West Ceramics Foundation and won charitable status from Revenue Canada; cut expenses wherever it didn't jeopardize our mission or our revenue; reduced the commission rate to 50/50 (not one of the "fun" things); and volunteered additional hours to provide services to the Guild, including painting the Gallery, setting up and staffing a booth at the Circle Craft fair, working in the shop during the Christmas season, and so on. Noble, but not enough. Sales remained stagnant; the Foundation needed years to raise funds; there was no more reserve; the commission change slowed but didn't stop our slow drift toward bankruptcy; and volunteer Board members were exhausted. As well, we knew we had to continue to spend money competing for customers, buying computer and other equipment for the staff, refurbishing the Gallery, and doing more programming for potters and the public. To even think about such proactive things, we

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had to stop tinkering and begin rebuilding. With Jan Kidnie's resignation last December, it was time to convert loss into opportunity, and consider something completely different. What this was, we didn't know. With Anna Bjarnason agreement to cover the transition until June, we had six months to find out. Because of vacations and departures, the Board met—for the first time in my history alone, without the presence of staff. Our conversation was open, frank, and wide-ranging. As we talked, we realized we were beginning to explore organizational changes that could affect existing staff members. A worrisome task, given the positive staff relationships. Nonetheless, we were getting glimpses of a future that looked more positive than the present.

We continued, in camera, behind closed doors. Several times, we talked about inviting staff, but by now we were discussing matters to which they could have had no other reaction but resistance. If I were the staff member and the board asked me to comment on a structure that might exclude me or change my job in a way I found threatening, what would I say? It's unlikely that I would be my most creative and cooperative self.

We all struggled with the issue of privacy versus openness, communication versus silence, and accountability versus populism. We worried about our leadership role versus our obligation to represent the membership. Once we agreed to become directors on this not-for-profit board, the Society Act held each of us personally "jointly and severally" liable for the Guild's financial and legal affairs. We neither took our responsibilities lightly, nor made hard decisions casually. We weren't mean-spirited or stupid. We made sure that if we had to deliver hard messages, negotiation room would be left to ensure affected staff would get a generous deal.

We discerned the difference between turning the Gallery into a business and running it with useful business principles. Our organizational memory was long enough to recall that the Gallery was not only created to support the Guild. But we had to balance tradition with the knowledge that the Guild had few other ways (except to significantly increase membership fees) to support its educational and member programs. Economic realities had changed and so must the Guild. We agreed to seek a line of credit *before* we cleared out our last bank account so that we could guarantee compensation packages and equipment to support our new structure. While we might not, in the end, need that credit line, it allowed us short term breathing space and a way to ride out the annual cash flow dips in the long term. Although we appreciated this risk, it was miniscule compared to our conviction that to do nothing or continue to merely tinker was utterly risk-free: it virtually *guaranteed* our going into debt by spring of 1995, at which time we would not get a line of credit nor have room for anything other than Draconian change. (For those who believe *these* changes Draconian, know that not only is the Guild intact, we can look forward to greater, not lesser, support of members' interests.)

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WORKSHOPS

SADASHI INUZUKA

September 24 and 25th 1994
Emily Carr College

BIG POTS: NO SWEAT!

Phone the Guild Office for late registration: 683-9623

☐ ☐ ☐ ☐

Please register me for the **Ruth Duckworth** slide lecture Oct. 14th. and workshop Oct. 15th. at Emily Carr Institute of Art and Design, 1399 Johnston St., Vancouver, Granville Island.

(A billeting program with local members will be organized for those wishing overnight accommodation. Please call the Guild office if you need a place to stay.)

I enclose a cheque/money order payable to: The Potter's Guild of B.C.,
1359 Cartwright St., Vancouver, B.C. V6H 3R7

X Slide lecture only October 14th 8 PM \$5 ☐

X Workshop Including lecture Oct 14th, 8 PM and Oct. 15th 10 AM - 4 PM

| | | |
|--|------|--------------------------|
| * Individual/Group member | \$40 | <input type="checkbox"/> |
| * For full-time student member | \$30 | <input type="checkbox"/> |
| * For Non-Guild Member | \$50 | <input type="checkbox"/> |
| * For Fulltime Student, non-Guild Member | \$35 | <input type="checkbox"/> |

NAME _____ PHONE # _____

ADDRESS _____ POSTAL CODE: _____

☐ ☐ ☐ ☐

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At the end of six months of intensive discussions, running of numbers, and rethinking of every step, we arrived *unanimously* at a solution, though one we knew would be controversial. We knew members would be worried, but would eventually come to agree with our conclusions, at least when we could show some results. We hoped we could heal the wounds of staff being excluding from our deliberations. Members and staff have a right to criticize us. But we simply didn't know how else to do it, and still manage candid discussions that allowed us to explore all options, and to protect the privacy of specific staff.

I leave you with three thoughts. First, I grew to be very proud of the board members who hung in through difficult months to talk about matters that were uncomfortable, risky, and often challenged their view of how things should be. We began with a motley bunch of well-meaning, but sometimes naive, individuals, and wound up with an effective group of informed participants. Organizational change is something that most of us never have to deal with, but we

did it with maturity, compassion, and intelligence. Tam's gentle leadership was extraordinary. While I feel painful twinges when we are criticized for the way we went about all this, I am also grateful for his bravery in speaking out on behalf of colleagues and issues.

Second, I am confident that all of us will soon find that the Potters Guild of B.C. has a new lease on life, and that within the year we can look back and say it's working. We have found talented and committed people to fill the new positions, despite our measly salaries and the risks they also must share. We are now staffed with a full-time executive director and gallery manager, and, hopefully, the Guild's too-often overlooked, but critically needed and appreciated, part-time staff members.

And third, let's keep the conversation going. The *Letters to the Editor* section of your newsletter is being reinstated. Let's fill it!



Potters Guild of British Columbia

is dedicated to the pursuit of excellence in ceramics.

The Guild is a non-profit organization founded in 1953, and is a registered Society. The Guild office is located at 1359 Cartwright Street in Vancouver, B.C. Guild activity includes sponsors' exhibitions, invitational shows, sales, workshops, publishes this newsletter, is permanently represented on the North West Ceramic Foundation Board of Directors and operates the Gallery of B.C. Ceramics.

WELCOME TO THE FOLLOWING NEW MEMBERS!

Margaret Cole
Andrea Gehry
Lisa Blackwell
Gari Whelon
Michael Collins
Mackenzie
Potters' Guild
Cariboo Potters'
Guild

YOUR MEMBERSHIP TO THE GUILD OFFERS THESE IMPORTANT BENEFITS!

- ★ Reduced rates to workshops and other events
- ★ The Guild Newsletter published ten times per year
- ★ Network Opportunities
- ★ Ceramic Information of all kinds
 - a book and publication library,
 - video rental library
- ★ Opportunity to sell work at the Gallery of B.C. Ceramics on Granville Island
- ★ Your input and involvement in a great organization and its programs.

■ ■ ■ ■ POTTERS GUILD MEMBERSHIP APPLICATION ■ ■ ■ ■

YES! ☐ I want to become a member!

YES ☐ I want to renew my membership!

I/We are applying for the following category of membership (Please circle)

| | |
|-------------------------------|------|
| Individual | \$35 |
| Family or Studio (2-4 people) | \$50 |
| Institutional/Group | \$70 |
| Full-time student | \$20 |

Mail to: Potters Guild of B.C.
1359 Cartwright St., Granville Island
Vancouver, B.C. V6H 3R7

NAME: _____ Phone: _____
Address _____
Postal Code: _____

I/we enclose \$ _____ cash/cheque/money order.

GREEN BARN POTTERS SUPPLY

A note from Stan.....

I've been bothering Dave to do something a bit more interesting for the newsletter ads and he said "Great idea! Why don't you write something up!"

So.... here I am. First of all, I should say that we are very busy. In order to accommodate more clay, kiln shelves and equipment, etc., we have had to double our warehouse space.

Dave has been busy all summer working on the new catalogue, (which will be out soon), with a good many new and exciting items. Dave says the rapidly fluctuating international currencies makes the costing a challenge. (In fact, I think it's driving him crazy!)

Staffwise: Mark has left us to go back to enamelling, and Joanne has gone off to have a baby! We are fortunate to have Karen Yule back with us. Jeff is running the warehouse with help from Dan. I still come in on Fridays and Saturdays, and Rose handles the billing and money. Steve comes in on Saturdays to look after the technical stuff and gives me a hand with any repairs. Dave is here whenever he can manage to tear himself away from the exciting world of catalogue production.

We now stock 83 different types of clay, not counting slips and "self settling" clays. The finishing section has been enlarged with many new wooden accessories and we are carrying a larger selection of kiln elements and spare parts. We also stock (most of the time) 193 book titles and 7 magazines. We are always adding new books on pottery, enamelling, sculpting, history, and biographies.

We now carry a new line of kilns, "CONEART" kilns made by Tucker's Potters Supply in Ontario. These kilns have an extra layer of insulation. You may have seen their ads in Ceramics Monthly or Contact magazine.

Dave orders equipment and materials from all over the world. So remember that when we wait for two months for a shipment from Australia and they "short-ship" us the 80 mesh sieves, it isn't really Dave's fault when we don't have them in stock till the next shipment gets to us. Seriously though, we are stocking more of everything in order to take care of your needs and in order not to be caught short on items that are critical to you.

I think that we also have the most enjoyable, interesting, and understanding clientele in the entire country, and I should say that I've enjoyed chatting with many of you over the years.

Take care!

Stan Clarke

Mondays - Fridays 9 AM - 5 PM
Saturday 9 AM - 1 PM

9548 - 192 St. Surrey, B.C. Phone 888-3411 Fax: 888 4247



WANT TO SELL OR SHOW YOUR WORK IN THE ■ ■ ■ ■ GALLERY?

GALLERY'S JURY MEETS IN OCTOBER

The Gallery of BC represents one of several programs organized by the Potters Guild of B.C. for the advancement of knowledge about ceramics. The Gallery functions as a showcase for artisans and helps to educate and inform the public about the high standard and rich diversity of their achievements. Membership in the Guild is necessary in order to show in the Gallery, but not to submit work for jurying. Profits and membership dues are used to finance other educational initiatives. The Gallery operates under the policy direction of the Board of Directors of the Potters' Guild of B.C. The Manager and staff have the responsibility for carrying out this policy on a day-to-day basis. The jurying information provides guidelines for those already showing in the gallery and for those contemplating participation in the future.

THE POTTERS GUILD OF B.C. NEWSLETTER

The **NEWSLETTER** is published 10 times a year as an information link for the Membership. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Text may be edited for publication.

Executive Director & Managing Editor: Jan Krueger

Advertising Rates: \$120 full page; \$50 half page; \$40 one column, \$35 quarter page; \$25 half column.

Unclassified: Free to Guild members; Non-members: \$8 minimum up to three lines; \$2 per column line thereafter. All ads are to be prepaid and include GST. Deadlines is the last Friday of each month.

1994 Membership in The Potters Guild of British Columbia is \$35 for individuals, \$50 for family or studio membership of 2 - 4 people, \$70 for Institution and Group, and \$20 for full time students, Jan. to Dec. including GST.

Board of Directors, 1994: Tam Irving, President; Nathan Rafla, Vice President; Anita Wong, Treasurer; June MacDonald, Secretary; Directors: Linda Doherty, Kersti Krug, Carol Mayer, Dawn McNamara, Joe Nagel, Keith Rice-Jones, Patrick Taddy, Ron Vallis.

Staff: Gallery Manager, Jane Matthews; Lea Price, Kaoru Coates, Assistants.

SUBMISSION REQUIREMENTS AND JURYING PROCESS

Individuals wishing to show in the Gallery must submit the following:

1. Six pieces showing a range of work representing a specific style. (eg. If you want to have your raku work juried, send only raku work.) Each piece is to be identified with your name and numbered from 1 - 6.
2. A typed and numbered list of the pieces providing information and retail prices.
3. A typed biography and a statement about yourself and your work.
4. Include a cheque for \$21.40 (\$20 plus GST) which represents a non-refundable jurying fee.

Please note that the Potters Guild will not be responsible for breakages which occur during normal handling.

CRITERIA

The jurors will be looking for work which demonstrates a strong sense of personal style and direction and which is technically competent. Good design and a consistence over all six pieces will also be a consideration.

JURYING DATES

Work will be accepted from October 10 - 15 at the Gallery of B.C. Ceramics. **NO WORK WILL BE ACCEPTED AFTER THE DEADLINE OF THE 15th.** The selections committee will meet soon after the 15th and advise will advise applicants by letter of their decision by the end of November.

Potters Guild of B.C. Newsletter

Saltspring Pottery

Established 1976

Potters' Accessories

Pâté and Butter Knives, Spoons, Pickle Forks, Pestles,
Honey Dippers, Cane and Wire Handles,
Oil Lamp Burners and Chimneys, Cheese Domes, Corks,
Shaving Brushes, Soap Pumps, Lamp Parts, Fiberglass
Wick, Plate Stands, Clock Movements and MUCH MORE!



*Pâté Knives Hand Turned Hardwood Non-Toxic
Oil Finish 4" long*

Please call or write for a **FREE CATALOGUE**

Saltspring Pottery

Box 32161, Cambridge, Ontario, Canada N3H 5M3
(519) 653-2806

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For Publication, Portfolio, or
Exhibition Purposes

Documentation in all formats
35mm, 2 1/4, and 4 X 5
Transparency, Print Material in
Black And White or Colour

High quality at reasonable rates
Portfolio on request
Phone for consultation

Jack Buquet 685 - 2586
Lynda Chelak 684 - 8452